

**An
Evening
of
Verdi**

**LOUIS
QUILICO**

B A R I T O N E

Lina Pizzolongo

Piano

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

THURSDAY SCHOLARSHIP SERIES

FEBRUARY 18, 1976 AT 8:30 PM
WALTER HALL, EDWARD JOHNSON
BUILDING

I

Verdi and Shakespeare

Macbeth - Pietà, rispetto, amore

Macbeth was the first of Shakespeare's plays that Verdi turned into an opera. Towards the end of the last act, Macbeth is alone in his castle, awaiting the battle he knows must come between him and his enemies who are led by Macduff. In this aria, he muses on the 'witches' prophecy that no man born of woman shall harm him. He knows this prophecy can never be fulfilled, but what can explain this feeling that life is ebbing away from him even as he waits? And he is sure that no laurels or monuments will be his in death -- only curses.

Otello - Credo

Iago has already set in motion his plan for destroying both Otello and Cassio, having just sent Cassio to ask Desdemona to intercede for him with Otello. Left alone, Iago feels free to be perfectly honest about his view of life. He espouses a cruel God in whose image he, Iago, was created. An honest man, on the other hand, is a silly buffoon. And they are both the playthings of Fate.

Falstaff - Ford's Monologue

Ford has just met with Falstaff, but in disguise and using a pseudonym. He has asked Falstaff's help in obtaining an assignation with one Mistress Alice Ford, renowned throughout Windsor as a paragon of virtue. Mistress Ford is of course his own wife, but Ford is trying to find out what she's up to, if anything. Imagine his consternation when Falstaff reveals that nothing could be easier--why, he has a rendezvous with the lady-in-question this very afternoon. While Falstaff goes off to get dressed, Ford sings this aria, cursing the faithlessness of women in general and his own wife in particular.

LOUIS QUILICO, baritone

II

Verdi and Schiller

Luisa Miller - Sotto al mio piè il suo vacilla

Luisa and Rodolfo are in love with each other and would marry, but she is a villager and he is the son of a Count; so it is out of the question. To make sure the scandal is averted, Rodolfo's father and one of his retainers (who is in love with Luisa himself) have coerced Luisa into writing Rodolfo a letter claiming she only loved him for his wealth and position.

the final act of the opera, Luisa has written her beloved a second letter, confessing her earlier betrayal of him and asking him to meet her tonight "where neither deceit nor oath have any power". In this duet, she has just shown the letter to her father who rightly guesses that the place where the lovers will meet is the grave. At first Luisa is thrown forward to the peace of death, but her father convinces her that death would destroy him. For love of her father, Luisa tears up the letter and resolves to go on living. They decide they will leave the village

KATHY TERRELL, soprano LOUIS QUILICO, baritone

Ensemble from Act III

Elisabeth of France was originally intended to marry Carlos, the Crown Prince of Spain, as part of a peace-treaty between their two countries. Carlos' father decided to marry Elisabeth himself. The marriage was something, however, to cool the passions between Elisabeth and Carlos. Elisabeth's best friend Rodrigo tries to keep father and son from killing each other, but his efforts at peace-keeping are to no avail. And to further complicate matters, Princess Eboli, a lady-in-waiting to the Queen, is also in love with Carlos and is jealous of her mistress.

To avenge her jealousy, Eboli has suggested that Philip look in Elisabeth's jewel-case. When he does so, Philip finds a picture of Carlos there and accuses Elisabeth of adultery. In the ensemble, Rodrigo manages to convince Philip of her fidelity; Eboli regrets her actions toward the Queen; and Rodrigo decides that dying for Spain will bring an end to his days..

Queen Elisabeth
Princess Eboli
Young Philip II
Rodrigo

KATHY TERRELL, soprano
PATRICIA HARTON, mezzo-soprano
JOHN NIEBOER, bass
LOUIS QUILICO, baritone

Death of Rodrigo

Philip goes to visit Carlos in the underground prison where the King has hidden his son. As they are talking, two men who serve the Inquisition are seen and one of them shoots Rodrigo. As he dies in Carlos' arms, Rodrigo tells his friend that he has indeed died for Spain, since he knows it is not possible for Carlos to overthrow his father and ascend the throne himself.

LOUIS QUILICO, baritone

Verdi and History

Un Ballo in Maschera - Act III; Scene I

Renato believes that his wife, Amelia, has been having an affair with his best friend, Riccardo, the Governor of Boston. Act III finds Renato and Amelia in the library of their home the next morning. Renato is out for blood and refuses to listen to Amelia's protests that she is guiltless of any adulterous deed. He swears that she shall die. Amelia pleads to be allowed to embrace their son one last time and Renato sends her away to do so. When she is gone, he decides that it would be more appropriate to vent his fury on Riccardo than on his wife.

Samuele and Tommaso enter and Renato tells them he knows of their plot against Riccardo; but instead of exposing them, he wants to help them. Once the two conspirators get over their surprise at being joined by the Governor's best friend, they agree. Renato asks only that he be allowed to do the murder himself. But both Samuele and Tommaso have their own reason for wanting to murder Riccardo by their own hands and finally it is agreed that they draw lots. Samuele writes their names on three pieces of paper and puts them into a vase. Just then Amelia enters and with a fine eye for poetic justice, Renato orders her to choose a name from the urn. The piece of paper she pulls out has Renato's name on it, to his great delight. Amelia is all too aware of what the men are planning.

Oscar, Riccardo's page, enters with an invitation to the masked ball Riccardo is giving that evening. Amelia declines, but when Renato learns that Riccardo himself will be there, he says that both he and his wife will be delighted to attend. The scene ends with a quintet in which the characters express their different emotions. Oscar is looking forward to a magnificent evening. Amelia is in despair and wants to find a way to warn Riccardo. Renato is already dreaming of Riccardo lying dead among the dancers. And Samuele and Tommaso are delighted by the theatricality of having their enemy murdered at a masquerade.

(Notes by S. Wilson)

Renato	LOUIS QUILICO, baritone
Amelia	BARBARA IANNI, soprano
Samuele	MARK PEDROTTI, baritone
Tommaso	JOHN NIEBOER, bass
Oscar	CARALYN TOMLIN, soprano

Next Event: SUNDAY, FEBRUARY 15, 1976 - 3 p.m.

UNIVERSITY OF TORONTO CONCERT BAND
CONDUCTOR: STEPHEN CHENETTE